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AN ANCIENT CASE OF 'FRIGHTFULNESS'

'Frightfulness' in warfare, or a violation of international law which outrages the feelings of humanity, is no new thing. Standards of civilization have changed, but always there have been some rules of the game of war which no state could violate without forfeiting the respect of the world. In ancient Greece one of the most important of these rules required that burial be granted to the dead bodies of the enemy. Our point of view is different: we look with far more equanimity upon the corpses that are suffered to lie exposed between the hostile trenches of Europe than upon the premeditated slaughter of innocent civilians. But the Greeks of the fifth century B.C., however their occasional brutality towards the living may shock our sensibilities, were characterized by a peculiar respect for the dead body. When it was suggested to Pausanias after the battle of Plataea that the body of the Persian general Mardonios should be crucified in retaliation for similar treatment of the corpse of Leonidas at Thermopylae, he replied: 'Barbarians may do such a thing, but not Greeks' (Herodotus 9.70). Failure to bury the dead was held to be a monstrous crime. The Athenians executed their victorious generals for not recovering the bodies of the men lost in the sea-fight near Arginusae, although a violent storm had made this impossible. The enemy's dead had an equal right to burial. Isocrates (Panathenaic Oration 169 f.) calls this right the universal *law* of all Hellas. So we are justified in taking the refusal to allow the burial of the dead enemy as an exact parallel to the 'Frightfulness' of the present war. It may be interesting, therefore, to notice the way in which the ancient Athenians, the most advanced of all the Greeks, reacted to a famous case of this particular infringement of the rules of war.

The most popular medium of literary expression during the greater part of the fifth century was tragedy. But this suffered from its limitation to themes taken from the national legend and myth. However, as the tragic poets were not hampered by convention in their treatment of the mythical themes, almost any timely topic could be discussed, just as the most modern of homilies are frequently based on episodes from the heroic legends of the ancient Hebrews. In one of the most famous myths of the Theban cycle occurred the refusal, on grounds of policy of state, to allow the burial of the dead enemy, and each of the three tragic

poets made this refusal the theme of a tragedy—Aeschylus in *The Eleusinians*, Sophocles in the *Antigone*, and Euripides in *The Suppliant Women*. The play of Aeschylus has not come down to us, and we cannot know either its point of view or its effect upon the audience, but we are expressly told that the reputation which Sophocles gained by the success of the *Antigone* led to his election as Athenian general, and that *The Suppliant Women* was a 'eulogy of Athens'. Hence we have a right to regard the position taken by the poets in these two dramas as interpreting the feelings of the people of Athens.

In the *Antigone* Polynices, an exiled prince of Thebes, has fallen at the head of a hostile army in the attempt to conquer his native land. The new ruler Creon forbids anyone to bury his body under penalty of death, but the royal edict is defied by Antigone, sister of Polynices, who is caught in the act of performing the funeral rights over her brother's corpse, and is immured alive. Then Haemon, Creon's son, who is betrothed to Antigone, and has protested to his father against her execution, breaks into her living tomb, and, finding that she has taken her own life, stabs himself upon her body. The leading *motif* of this drama is undoubtedly the conflict between the claims of divine and human law, but the political aspect of the question is emphasized, and it was probably the poet's handling of the latter which led to his election as general: Sophocles was no strategist, and his duties proved to be political and diplomatic rather than military. The Creon of the *Antigone* stands for the type of government which democratic Athens detested, the strongly centralized rule of an absolute monarch. The poet takes pains to show that the people of Thebes unanimously abhor their ruler's act of *Schrecklichkeit*. The chorus of Theban Elders receives the edict coldly and with evident, though not openly expressed, disapproval. When it is announced that the body has been mysteriously buried in spite of the guard set to prevent this, the Elders suggest the possibility of divine intervention, clearly implying that the edict was unjustifiable. Likewise Antigone in her famous defence makes clear the weakness of a monarch's command when it conflicts with the laws of God (which of course implies a consensus of opinion among all the people. See 446 ff.).¹

¹I use Jebb's translation here and below.

Creon. Now tell me thou—not in many words, but briefly—knewest thou that an edict had forbidden this?

Antigone. I knew it; could I help it? It was public.

Creon. And thou didst indeed dare to transgress that law?

Antigone. Yes; for it was not Zeus that had published me that edict; not such are the laws set among men by the justice that dwells below; nor deemed I that thy decrees were of such force that a mortal could override the unwritten and unailing statutes of heaven. For their life is not of to-day nor yesterday, but from all time, and no man knows when they were first put forth. Not through any dread of human pride could I answer to the gods for breaking *these*.

But the clearest exposition of the natural affinity between 'Frightfulness' and centralized government on the one hand, and humanity and democracy on the other, is given in the debate between Creon and his son Haemon after Antigone, betrothed to Haemon, has been convicted of disobedience to the edict. Creon takes for his theme *obedience*, first to parents and then to the state (663 ff.):

But if anyone transgresses, and does violence to the laws, or thinks to dictate to his rulers, such an one can win no praise from me. No, whomsoever the city may appoint, that man must be obeyed, in little things and great, *in just things and unjust*.

This doctrine, that *all* considerations are of less importance than compliance with the authority of the State, which is vested in the ruler, is identical with one of the most characteristic rules of action and laws of thought of the modern Teutonic peoples, as Professors Francke and Dewey, among others, have pointed out.

In replying to his father Haemon argues for the need of wisdom³ on the part of the ruler and shows that this consists in giving due consideration to the will of the people (683 ff.):

Father, the gods implant reason in men, the highest of all things that we call our own. Not mine the skill—far from me be the quest—to say wherein thou speakest not aright; and yet another man, too, might have some useful thought. At least it is my natural office to watch, on thy behalf, all that men say, or do, or find to blame. For the dread of thy frown forbids the citizen to speak such words as would offend thine ear; but I can hear these murmurs in the dark, these moanings of the city for this maiden; "no woman", they say, "ever merited her doom less, none ever was to die so shamefully for deeds so glorious as hers; who, when her own brother had fallen in bloody strife, would not leave him unburied, to be devoured by carrion dogs or by any bird:—deserves not *she* the meed of golden honor?"

The antagonistic theories of government are stated more clearly after Haemon has thrown caution aside and speaks his opinion in blunt fashion (733 ff.):

Creon. Shall Thebes prescribe to me how I shall rule? . . . Am I to rule this land by other judgment than mine own?

Haemon. That is no city which belongs to one man <a clear statement of the Athenian theory of government>.

That the argument of Haemon was correct in the poet's own view is further made clear in the dénouement of the drama: Creon is punished by the death of his wife and his only son; he admits his error, and the chorus in the concluding lines of the play agrees entirely with Haemon (1347 ff.):

Wisdom is the supreme part of happiness; and reverence for the gods must be inviolate. Great words of prideful men are ever punished with great blows, and, in old age, teach the chastened to be wise.

In the *Antigone* Sophocles interweaves two motives, the claims of humanity, which have been violated by a decree of State, and the call of sisterly devotion. His younger contemporary Euripides in *The Suppliant Women* presents the question of 'Frightfulness' stripped of all other considerations as a matter involving the relations between nations. Much had happened in the twenty years or more that separate this tragedy from the *Antigone*. The Great War between Athens and Sparta, the respective representatives of free institutions and centralized government by an aristocratic minority, had been going on for ten years, during which the Theban allies of Sparta, after the battle of Delium, had actually refused to give back the Athenian dead for burial except under humiliating conditions. Hence the doctrine of 'Frightfulness' had a more than academic interest for the Athenian audience. Euripides was a rationalist, with something like contempt for the ancient myths except as vehicles for conveying his thoughts. He was, moreover, a pacifist, with a horror of war which he voices most forcefully in his play *The Trojan Women*. His views on the question of humanitarian principles in war are therefore much nearer to those of modern times.

The theme of *The Suppliant Women* is the same edict of Creon against the burial of the dead, but in its larger scope, which included the bodies of all the hostile generals (the famous Seven against Thebes). The plot is very simple. Adrastus, the aged king of Argos, comes to Eleusis on the frontier of Attica, with the mothers of the slain warriors (who form the chorus of Suppliants), and craves assistance of Theseus, the young king of Athens, in recovering by force the bodies of their dead sons. Theseus, with the ready consent of the people of Athens, moves on Thebes, and, in spite of the arrogant threats of Creon, defeats his army and delivers to the Argive mothers the bodies of their dead. As in the *Antigone*, care is taken to show that the decree which violates both international law and the claims of humanity is made by an absolute monarch; it is also made evident that Athens abhors alike both absolutism and 'Frightfulness'. When Creon's herald comes to warn Theseus against listening to the plea of the Argive mothers, and asks where

³Professor Knapp's recent discussion of the *Antigone* (A Point in the Interpretation of the *Antigone*, *The American Journal of Philology*, 37, 300-316) came to my notice while this article was being prepared for the press. Professor Knapp rightly points out the importance of 'Wisdom' as the motif of this tragedy.

he may find the 'monarch <Τυραννός> of the realm', Theseus replies (403 ff.):

'Falsely thou dost begin thy speech, my friend;
Thou'lt find no despot here, nor one-man rule.
Our state is free: the people are our kings'.

To the arrogant injunction of the herald not to allow the democracy to undertake an unprofitable war merely to procure burial for the dead of Argos, a nation which has no claim on Athens, Theseus answers:

'That Creon is my master I deny;
Nor hath he power enough to force his will
Upon the city of Athens. Sooner shall
The rivers backward to their sources flow
Than we his orders heed. I want no war;
I was not with the Argive host allied,
Nor do I wish to harm the Theban state
By slaughter of her men in bloody strife.
But I'll protect the Panhellenic law:
I claim the rightful burial of these dead.

Think'st thou that Argos only shall be hurt
If thou refusest burial to her dead?
Not so, it is a matter that doth touch
The whole of Hellas, if one rob the dead
Of their due right, and cheat them of their grave'.

The parallel between ancient times and the present is complete. Democracy insists that monarchy shall respect the rules of war which are embodied in international law, for 'Pan-Hellenic' and 'the whole of Hellas' meant to the Greeks exactly what 'Christendom' and 'all civilized nations' mean to us, as their word for non-Greeks, *barbaroi*, and its modern derivative, 'barbarians', make clear. The only difference between then and now is in the degree of speed with which the claims of democracy are enforced.

The lesson which these two tragedies teach is that 'Frightfulness' is not a wise policy of state, because it does not pay. The seer Tiresias, in *Antigone* 1080 ff., warns Creon that his edict has alienated the sentiment of other powers:

A tumult of hatred against thee stirs all the cities
whose mangled sons had the burial rite from dogs,
or from some winged bird that bore a polluting breath
to each city that contains the hearths of the dead.

Athena, in *The Suppliant Women* 1185 ff., not only foretells the victorious expedition of the Epigoni against Thebes, but requires Adrastus to swear eternal friendship between Argos and Athens.

The punishment of both Creon and Thebes for the act of 'Frightfulness' was justified in the minds of the spectators of the two tragedies by the ancient doctrine of Nemesis. This divinity, originally the personification of the outraged feelings of humanity, later became their avenger. When the Superman, emboldened by success, comes to regard himself as no longer subject to human limitations he commits some act of wantonness (*ὕβρις*) and thereby shocks the sensibilities of mankind. Then Nemesis appears, with Ruin (*Ἄρνη*) as executioner, and the Superman is humbled.

'Wise are they who respect the Unerring Avenger', writes Aeschylus in the *Prometheus*. The future will determine whether Efficiency can ignore Nemesis, or whether the nation which is the exponent of this modern theory of success will recognize that a policy of State which refuses to show 'a decent respect for the opinions of mankind' is doomed to ultimate failure.

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SAMUEL E. BASSETT.

TWENTIETH CENTURY LATIN TEACHING¹

A Latin teacher who has recently returned to the love of his youth after an absence of many years in foreign lands may be excused if his utterances on classical subjects reflect the experiences of his personal career. This peculiar point of view is doubtless the occasion of this paper.

One who believes that mental age is not synonymous with physical growth, and that, as Professor Henry Suzzallo says, "a man may be forty years old in philosophy, twenty in mathematics, and an unborn child at bridge", will not fail to notice, if given opportunity, the considerable number of analogies between the inculcation of Latin in the early teens of a child's life and the teaching of primary language in the lowest grades. This topic does not fall within the main purpose of this brief paper, but such matters as the ratio of written work to oral, the full utilization of the blackboard, the proper place of concert-reading and reciting, the extent to which the sentence, rather than the word, should be dwelt upon, are some of the points on which we might get light from the carefully-calculated and laboriously-adjusted methods in vogue in primary reading. We like to talk about the stability of our Latin methods, but our scholarship is really better than our pedagogy. No man has any business to teach Latin until he has been shown how by a critic teacher, and has demonstrated his own efficiency as a pupil teacher. The whole field of Latin teaching needs pedagogical investigation and discussion, and our first-year Latin books ought to give more help in this direction than many of them now furnish. An occasional fad would be better than the present stagnation. A reform here is one of the things to be desired.

Latin is not an institution, but a language. Until it came to be advertised as a first aid to the ignorant with the advent of modern democracy, it was studied and taught for its content of human values. Francis Petrarch did not unearth ancient manuscripts for perusal by the merchants and artisans of Florence, nor does Roger Ascham recommend the study of Latin grammar merely as a means of mental discipline. The great ancient past, with its loves and its hates, its triumphs and its disasters, its philosophy and its art, its names of great and good men and women, was the beacon of their search and the motive of their

¹This paper was read at the Tenth Annual Meeting of The Classical Association of the Atlantic States, held at the Central High School, Philadelphia, April 14, 1916.

aspirations. Need I say here that literature is written to be felt, and that the time to read a book in any language is when you are ready for it? And are Caesar, Cicero and Vergil literature or not? There would be no question of the value of Latin to-day, if we were always able to teach the Classics as humanities.

There is indeed much live teaching of Latin in Secondary Schools, as well as in Colleges, but it is not yet universally taught as the once living language of a living people. Do we say to our classes, 'This is the rule in Latin', or, 'The Romans said so and so'? Do we feel the force of the Latin sentences ourselves, and endeavor to transmit some of this appreciation to our pupils, by dint of both inspiration and perspiration? 'Boys, here is a man who knew how to put words together so as to say just about the thing he wanted to say'. Any student above the moron type will at once recognize that such an appeal involves one of the great practical purposes of language teaching, and indeed of all schooling. 'First the idea, then the word', was one of the great maxims of the great educational reformer Pestalozzi. Teaching the word in advance of the idea is a mistake sometimes made in Latin classes. Latin is a formal subject, a content subject, and an expression subject—three in one—but the formal phase should not overshadow the other two, for content and expression alone have life, and our success with the formal element will depend largely on our ability to arouse interest in the content. Not even rhetoric for its own sake brings ultimate profit. 'Rush over the Alps, to delight schoolboys and become a topic of debate'. The discoloration of Horace and the sootiness of Vergil in first-century Roman schools tended only toward the production of second-rate poets. Not mere knowledge, but productive knowledge, is the real goal of education.

A few years ago apperception had its turn as a predominant topic of discussion in meetings of teachers at large. It is in truth an idea that should never be dropped from a teacher's consciousness, for it is impossible to teach successfully without realizing that every new fact and idea presented to any individual human mind is instinctively and inevitably grasped by that mind with a power absolutely dependent on that mind's antecedent endowment and attainment. If we do not understand this, we may talk about colors to a blind man on the one hand, or carry owls to Athens on the other. In advanced intellectual development this principle has an especial bearing on the apprehension of those general ideas called concepts, whose grasp and use Herbert Spencer justly calls "the criterion of culture", because they test the power of generalization and the consequent ability to do real reasoning. The late President Porter of Yale, in his work *The Human Intellect*, says in this connection:

To master a language that is rich in its vocabulary requires that we contemplate the nicer shades of thought which are expressed by the endless variety of the conceptions which are embodied in its words. If it is complicated in its structure, we must discrimi-

nate all the delicate relations which this syntax expresses or suggests, and trace them through all the variety of forms in which they are expressed. No language can be dead to the intelligent student. Its thoughts are enshrined, not buried; for they can be made living at the call of the mind which thinks them over again, long after the minds which first conceived them have passed from the earth. According as these thoughts were crudely conceived or delicately distinguished, so is the language itself rough or polished, awkward in its structure, or plastic as the living spirits which moulded it. The delicate tissue of words reflects the varying shades of thought, feeling and opinion that run through every part of the fabric, like threads of silk and gold. . . . But words in no sense constitute thought, as some hastily infer. Language is simply thought expressed, though the thought is made permanent by being expressed.

Such a statement of the case needs no comment. It reminds one of Milton's saying:

A good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life.

But we all know the type of pupil to whom *res* is 'thing', *res publica* 'republic', *homo* a 'man', and so on, not merely at first, but as long as he studies Latin. It makes one think of Wordsworth's lines:

A primrose by the river's brim
A yellow primrose was to him
And it was nothing more.

I am often reminded by such Latin work of the l ushels of shoe-pegs with which as superintendent I have caused little children to form the magical words cat, dog, etc., by laying the pegs over the word traced in large script by the teacher on a tablet-back. Each of these tasks is very simple, and suitable only for a beginner. Is it not the truth that the capacity of many minds to embody concepts in apt words of their own choosing is sufficiently taxed by the easier lessons of a modern language, with idioms and forms of thought more nearly resembling those of English? Here, too, is where Latin fails on the expression side, and drives the weak student to the pony, for you must get the Roman meaning of a Latin word before you can use discrimination in the choice of its temporary equivalent in classroom translation. Why are some of us so anxious to inveigle students into work beyond their powers? If the Romans had known Indo-European or Sanskrit, would they have proclaimed the universal efficacy of these branches as educational instruments? Such work would, on its formal side, bear about the same relation to Latin that Latin does to English.

The scholarship of those who complete Latin courses is hardly proof of its usefulness for certain minds. It educates those who can take it, as do algebra, geometry and physics. Physicians are educated men, but the scholastic mortality among medical students is well known to be great, for the purpose of preventing an excessive physical mortality later within the radius of practice. The public at large is too ready to believe that anybody can do anything. This is the

real reason of our rule-of-thumb modes of thought, our low standards of public service and our superficial education. Our national storm and stress are yet to come. They will not have been wholly useless, when they have come and gone, if they leave us with an improved sense of human values. Men differ most in mind—their evolved specialty—just as horses in speed or dogs in scent, and our Declaration of Independence is no charter of intellectual equality. We in the business of teaching know this, better than any one else, yet our educational practice often belies our knowledge. Real democracy develops each man according to his real usefulness, and utilizes him according to the same standards. Failure to distinguish here is fatal, and brings upon nations their Cleons and their Clodiuses.

Lest I be misunderstood here, let me hasten to say that I believe every teacher ought to be a minister of enlightenment to all the students before whom Providence has set him. If it is not our mission to bring light and life, we have no mission; but surely we may endeavor to shed that light where as little of it as possible will be wasted. If the Higher Schools of this country are ever to lead its thought more fully than they do now, they must first be true to themselves and their own standards. It is really time for our Colleges to cease conferring learned degrees on philanthropic millionaires and adroit politicians, and for all of us engaged in cosmopolitan education to disregard ancient prejudices and modern catch-words alike, and measure our success by something beyond financial recognition and popular applause. Since when has the demos in the agora been a competent judge of any professional question? If we were more professional, we should know how to insist on our rights.

Before bringing this paper to a close, I feel bound to mention two other matters, both relatively small, but practically important. One of these is the punctuation of texts intended for use in American schools. Notes to-day are multiplied, even as in diplomacy, but children are still left to flounder in a sea of principles. The other matter is the use of much unidiomatic Latin in first-year books and the presence in composition exercises of English phrases that bid defiance to Latin usage. One of the best of recent books contains the phrase "our brave troops". Is it Latin? No, but they talk that way in the country, where our Aegon lives. 'Caesar's men' is a favorite iniquity in some books. I have heard of arithmetics and algebras whose authors delegated to their own students the making of the answer-books. Can it be that the learned and kindly gentlemen who write exercises for Latin books sometimes fail to turn into Latin their own sentences before publishing their books? Frankly, if six hundred years's study of classical models has availed aught, our sentences should not be such as would have excited the derision of a Roman schoolboy by their outrageous Latin, suggestive of the delicious English contained in letters of a Japanese schoolboy,

or of the Greek of the Roman ambassadors to Tarentum. The present crop of first-year Latin books is not altogether creditable to our national scholarship.

In conclusion, let me express the hope that my views may be judged as those of one who has returned to his native land after years of wandering, whose expressions are not to be deemed unfriendly because they are critical. For my part, I would as soon preach vegetarianism in the grocery business, or the opposite doctrine in the meat business, as present extravagant claims for the subject I teach. While such arguments may sometimes have personal justification, they are at all events not professional.

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THOMAS S. COLE.

REVIEWS

The Olynthiac Speeches of Demosthenes. Edited by J. M. Macgregor. Cambridge: at the University Press (1915). Pp. lii + 101. 65 cents.

This edition contains, besides the text, an extended Introduction and (including two Appendices) some sixty-five pages of Commentary. It is intended mainly for undergraduates of English Universities, and is an attractive and serviceable edition. The Olynthiac Speeches deserve to be much more widely read, and Mr. Macgregor's book is calculated to promote this end.

In the management of the text, however, which is based on that of Blass, the editor leaves something to be desired. The point is that he has undertaken a revision of Blass's text without thinking it worth while to inform us of the changes he has made in the process. It happens that these changes are not small in number or unimportant; indeed, a comparison of the two texts shows that Mr. Macgregor has considerably more than a hundred readings in which he differs from Blass. This is a fact which should not be passed over in silence unless it be desired to obscure the editor's relation to his predecessor.

It would not be fair, however, to say that Mr. Macgregor has left us wholly in the dark in this respect. As points of divergence from Blass he mentions his closer adherence to the MSS, and the fact that he abstains from 'prodelision', crasis, and elisions and transpositions designed to remove hiatus. The latter statement does not take us far, the matter being of no great importance and the cases infrequent—not more than a dozen in all. Moreover, it is not a divergence in principle, as may be seen in the case of elision to remove hiatus. Here I have noted twenty-two cases where the editor is free to exercise his judgment. In all of these Mr. Macgregor refrains from elision, Blass, in all but three, the reasons in both cases being chiefly pauses in the sense. Out of eleven opportunities for crasis Mr. Macgregor refrains in seven, and likewise he uses transposition but sparingly. In these minor matters, then, there is essentially no great difference in the practice of the two editors.

Of much greater significance is Mr. Macgregor's treatment of suspected interpolations. It is well known to students of Demosthenes that Blass regarded interpolation as the greatest source of corruption in the MSS tradition, and how frequently he thought it occurred is attested by his imposing Index. It is not surprising, then, that in the three Olynthiac Speeches he should bracket forty-two places. These are suspected for a variety of reasons, such as making poor sense, being omitted in certain MSS, or not being found in quotations of later writers. On the other hand Mr. Macgregor, adhering to the MSS and deprecating the testimony of later writers, removes the brackets from all but five of the suspected passages (1.15; 2.7, 8, 28; 3.30). This constitutes his greatest single departure from Blass and illustrates well his adherence to the sounder (and easier) principle.

There is no space to speak further of Mr. Macgregor's changes, but a word must be said regarding the relation of his text to that of Butcher in the Oxford Classical Text Series. To be able to speak concretely I have made a detailed (but not necessarily an exhaustive) comparison, and find that, in 128 cases where Mr. Macgregor differs from Blass, he agrees with Butcher in 100, and disagrees with him in 28. In 20 of the 28 instances the disagreement with Butcher arises from the latter's agreement with Blass. Mr. Macgregor thus departs from Blass somewhat more frequently than does Butcher, but his standpoint would seem to be virtually the same as that of Butcher, and the question arises whether the real basis of his work is not the Oxford text.

With reference to the Commentary the editor expresses his main obligations to Weil, Sandys, Heslop, and Abbott and Matheson. The notes, which are quite obviously planned, not to give an impression of the author's learning, but to be of use to the student, are brief and clear-cut, and, though they lack the personal touch one feels in the older work of Heslop, they serve their purpose well. In subject-matter they deal for the most part with points of grammar and with difficulties in the way of interpretation, giving considerable assistance (though I think not too much) by means of translations. Little attention is devoted to matters of style.

It is not to be expected that the author's explanations will be regarded in every case as altogether satisfactory. As a minor point of this kind one might cite *ταῦτα δ' ὑμεῖς...λαμβάνετε* in 1.19 referring to the use of the Theoric Fund for festivals. The editor (who is apparently interested in the personal pronouns) comments on *ὑμεῖς* as follows: "Observe the insertion of the pronoun; 'This money *you* receive in such a way as you desire'". Passing over the misleading translation of *λαμβάνετε*, we may say that the note is of no assistance. And yet the insertion of *ὑμεῖς* is in need of explanation. Its purpose can hardly be to contrast the action of the Athenians with that of some other people. The fact seems to be that the

emphasis of the Greek personal pronoun does not always depend on contrast (expressed or implied, but is sometimes merely a more vivid consciousness of the person or persons whom the mind of the speaker is contemplating. Again, in 2.23, where *αὐτόν* is found in the indefinite sense of 'a man', it is not necessary to regard it as "agreeing with the understood subject *τινά*". A severer test of the editor's judgment is the well known crux in 1.3 relating to Philip's machinations at Olynthus: *ὡς ἔστι μάλιστα τοῦτο δέος, μή, . . . τρέψῃται καὶ παρασπᾶσθαι τι τῶν δλων πραγμάτων*. Mr. Macgregor attacks the difficulty, (1) by suggesting a somewhat violent emendation, (2) by taking the last words of the sentence in the sense of "our highest interests", and (3) by seeing in the whole passage a medical metaphor—"may bring about strain and rupture in some point of supreme importance". In all these points he seems to me to be in the wrong and to be making hard work of what may be after all a comparatively simple matter. Demosthenes fears that Philip will complicate matters at Olynthus, or, as he expresses it, that 'he will somewhat twist and distort the general situation to his own advantage'.

There is no room to speak of the Introduction (of 44 pages, which gives an account of Demosthenes's career, and enables the student to see the relation of the Olynthiac episode to what precedes and follows. The idea is an excellent one and seems to have been admirably carried out.

It is an accident that this book should appear in time of the Great War, but one could hardly think of more appropriate reading than these wise and patriotic speeches.

STANFORD UNIVERSITY.

JEFFERSON ELMORE.

The Need for Art in Life: A Lecture delivered at the University of Manchester. By I. B. Stoughton. Holborn. New York: G. Arnold Shaw (1915). Pp. 116. 75 cents.

The Greek Spirit. By Kate Stephens. New York: Sturgis and Walton Company (1914). Pp. iv + 332. \$1.50.

The contention that beauty in life is a factor of extraordinary importance is sound and rests upon a profound and true philosophy. And that our present pleasure-seeking, sensation-loving, materialistic age would receive immense benefit from the cultivation of a genuine love of the beautiful is not to be gainsaid. But the full thesis of *The Need for Art in Life* (page 15), that

the *main*¹ cause of the social evils of today is a want of art-appreciation,—and that we shall never get true social reform and never conquer the evils of our times until a national love of beauty has been brought about

gives one pause. The proof of this thesis is not sought in an analysis of the nature of beauty as such, although this is dwelt upon at some length (16 ff., 109 ff.),

¹The italics are mine. The idea contained in this quotation Mr. Holborn sets forth three times.

but is found by presenting the ancient Athenian as the example of the all-round man who saw life clearly and saw it whole (84), who was fully developed intellectually, aesthetically and morally.

The discussion of the moral aspects of Hellenic civilization is the weakest part of the argument, colored as it is by a perverse enthusiasm which refuses to look the facts squarely in the face. Surely a recital of modern short-comings does not prove ancient perfection. On page 54 the author says:

We have to admit that we are more selfish <than the Greek>, because we have not as yet so keen a sense of our duty to our fellows and to society as a whole.

But society as a whole did not consist in those days merely of the free male population of some particular state. Women, slaves and members of other communities certainly had a place in such society, yet towards these the attitude of the Greek was utterly selfish, even cruel. Throughout this portion of the argument the reasoning is *ex parte* and quite unconvincing.

This apart, the lecture is an exhilarating protest against the sordid materialism of the present day, and contains many a suggestion that deserves to be carefully pondered. But it is a pity that a lecture on art should itself be so inartistic, not to say slovenly, in form. It is marred throughout by the slap-dash style and superficiality that characterize all the author's lectures which the reviewer has chanced to hear.

Incidentally, it is a bit surprising to learn that the Athenian theater in the fifth century seated more than 30,000 spectators. In his lecture on the Greek theater the author puts the figure at forty thousand!

Far more pretentious in both style and scope is Miss Stephens's work on the Greek Spirit, which is an endeavor to tell somewhat of the message of Greek thought and action, of the lifting and broadening of the vision of human life associated with the social mind and will of the old-day Hellenes. . . . I hope my essay may reflect somewhat of the old Greek directness and Greek penetration of life.

Whether she has succeeded in realizing this hope the reader may judge for himself from the following extracts (pages 88, 93, 99, 229, 185):

Only extreme conditions of the old feudalism during² under ideas evolved by new orders coming to the fore, by fresh blood and a new point of view of life spreading through Greek lands, permitted the tyrants' hold during the generations they continued.

In the Athens of these days the king disappeared by the shearing of the priest part of his office of *basileus*, and naming him *archon* for life.

Onward from the eighth century before Christ, we have seen, men's thoughts moved from the heroic glory that colored the age foredone to will, thought, feeling that the human being was of consideration.

The graceful Ionic column, on the other hand, animated, free in play of fancy, demanding and standing on its own base, whose beauty is complete within

itself, spending its strength in slender shoots upwards and in airy decoration, is eight and one-half to nine and one-half times its greatest diameter.

Men and women of a community, picked singers and dancers, clad in canonical robes and crowned with the velvet-leafed daphne or other green garland, singing hymns to the flute's accompaniment, wound marching through their pellucid air.

The style, it is clear, is inexcusably bad. Rare, even obsolete words and meanings of words are not infrequent, while such Hellenic qualities as simplicity, clearness, restraint and charm are conspicuous by their absence. Moreover, the book attempts too much, dealing as it does with Greek history, literature, philosophy, art, religion and a number of other subjects. Each of these, furthermore, is presented in such a manner that important aspects and trivial aspects are given equal weight, and the Greek spirit—whatever is intended by the phrase—never shines forth clear and bright, as in an Hellenic sky, but is dimmed and blurred by the fog of a perverted enthusiasm.

Had the author been content to write only the first and the last chapters, somewhat expanded, she might have realized her desire to impart something of the message of Greek thought and action. By attempting too much she has defeated her object, and the reader lays the book aside baffled and weary.

UNIVERSITY OF CALIFORNIA.

JAMES TURNER ALLEN.

CLASSICAL LEAGUE OF PHILADELPHIA

During the academic year ending last June there was broached at various times and places the idea of uniting in one Association all the teachers of Latin and Greek in institutions of all grades in Philadelphia and vicinity. The advantages of such a step are so obvious that it seemed remarkable that it had not been taken before. First, the union of so many teachers into one body would create a strong organization, one of whose aims would be to stimulate and encourage true education and sound learning and to discourage specious substitutions. Secondly, it would create an organization to protect and conserve the professional interests of those who have devoted their lives to education in the field of classical literature. Thirdly, it would furnish the opportunity for social intercourse and good fellowship among a large number of teachers whose aims and interests are identical. Fourthly, it would provide opportunities for literary pleasures and professional stimulation.

The organization was finally achieved on April 8, 1916. The officers for the present academic year are President, Emma L. Berry, of the Philadelphia High School for Girls; Vice-President, Thomas S. Cole, of the South Philadelphia High School for Boys; Treasurer, Mary S. Lee, of the West Philadelphia High School for Girls; Secretary, Arthur W. Howes, of the Central High School.

The Board of Managers has decided to make haste slowly, and has arranged for two meetings only this

²Apparently the participle of the obsolete verb 'dure' = 'endure'.

year, one in the fall and one in the spring. The fall meeting (the Association's first meeting) will be held on the evening of Friday, November 24, and the Association will have the good fortune to be addressed on that occasion by Professor Charles Knapp, of Barnard College. His topic will be, The Development of Prose Style among the Romans.

It is expected that the membership will soon reach one hundred.

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IMPORTANT ACQUISITIONS BY THE BOSTON MUSEUM OF FINE ARTS

There has recently been exhibited in the Second Marble Room of the Boston Museum the head of a goddess, of colossal size, that is perhaps from the hand of one of the immediate followers of Praxiteles. The marble is Parian of a fine quality. The left side of the face is well preserved and has its original patina. The right side was injured by the pick of the excavator, and, having been more exposed to moisture, is covered with a brown, earthy stain. The nose, lips, and chin are also broken. But the poise of the head is majestic and graceful and illustrates well the spirit as well as the style and the technique of the great master. It is impossible to identify the goddess definitely, but she may be Hera, Leto, or Demeter, more probably Demeter.

Another addition to the Museum's collection is a marble head of heroic size, representing a goddess. It is a copy made in the Graeco-Roman period, perhaps of the first or the second century A.D., of an original made probably between the years 460 and 450 B.C. The material of this head is white marble of a fine grain and, like the one described above, was worked separately for insertion in a draped statue. The original was probably of bronze, but the copy, which is excellently preserved, except for the loss of the tip of the nose, is executed with great delicacy. Possibly Persephone is the goddess represented. The original belonged to the transitional period and certain features, as, for example the treatment of the hair, the full cheeks and rounded lower jaw, suggest that it may have been an early work of Phidias.

WALTER DENNISON.

Classical Articles in Non-Classical Periodicals

The preparation of the list of Classical Articles in Non-Classical Periodicals will again be in charge of Professor H. H. Yeames, of Hobart College, Geneva, and Mr. William Stuart Messer, of Barnard College, Columbia University. All readers of THE CLASSICAL WEEKLY are invited to send to Professor Yeames or Mr. Messer or to the Managing Editor titles of such articles, especially of articles they have themselves contributed to various journals (with some indication of the contents).

To save space a set form should be followed by all contributors. Thus, an entry like (J. C. Stobart, *The Glory that was Greece*) indicates an unsigned review of the book named; an entry like (J. G. Frazer, *The Golden Bough* (Andrew Lang)), indicates a review of Frazer's book by Andrew Lang; an entry like *How did Thucydides write Numbers?* (J. P. Mahaffy), indicates an article by Mahaffy; an entry like *Professor Verrall or Sophocles's Ichnœutæ* means an unsigned editorial or note or comment on the subject indicated. An entry like *A Great Greek Statesman* (A. W. Pickard-Cambridge, *Demosthenes and the Last Days of Greek Freedom*) means that under the caption *A Great Greek Statesman* has appeared an unsigned review of Mr. Pickard-Cambridge's book. Comments explanatory of titles, meant to

give some hint of the nature of the article or note, are given in square brackets.

I

- Athenaeum—May, *An Ancient War Book* [Aeneas Tacticus].—Sept., *Minor Poetry: English and Latin* = (Bradney, *Carmina Jocosæ*; *Pange Lingua: Breviary Hymns*, Translated by A. G. McDougall; *The Minor Poems of Vergil*, Translated by J. J. Mooney); *The British Academy: Cromer Greek Prize*.
- Century—Aug., *A Cretan Snake Goddess* [ill.], Mrs. Schuyler Van Rensselaer.
- Dial—June 8, *Homer in English Hexameters*, B. Q. Morgan.
- Fortnightly Review—July, *Demosthenes and the Principles of Patriotism*, I. W. L. Courtney.
- Harvard Graduates' Magazine—May, J. W. White, *Scholia on the Aves of Aristophanes* (C. B. Gulick).
- Hibbert Journal—July, *Walter Leaf, Homer and History* (Lawrence Solomon).
- Independent—May 29, *Involuntary Archaeologists* [at Saloniki].
- International Studio—June, *Prehistoric Greek Art; A New Greek Marble* [ill.].
- Journal of New York State Teachers' Association—June, *The Direct Method in Latin*, D. W. Terry.
- Nation—June 8, *Sociology and Humanism*, Irving Babbitt.—June 15, *Joseph Salathiel Tunison*, T. P. Crane.—June 22, *Homer in English Hexameters*, B. Q. Morgan.—June 29, *The Old Education and the New*, P. E. More; *Dr. Flexner's "Modern School"*, H. R. Fairclough.—July 27, *Slighting the Classics*, W. H. VanAllen; *Virgil as a War Solace* = (W. Warde Fowler, *Virgil's "Gathering of the Clans"*).—Aug. 10, *The Farmer's Guide* = (The *Georgics and Eclogues of Virgil* Translated into English Verse by T. C. Williams; (Maurice Emmanuel, *La Danse Grecque Antique*, Translated by H. J. Beaulieu).—Aug. 17, *A Parallel from Aeschylus* (Pera. 818-822), T. D. Goodell; (Life of Boniface by Willibald, Translated by G. W. Robinson).—Aug. 24, *The Clemency of Caesar*, Duncan Savage.—Sept. 7, (Loeb Classical Library: *Perrin's Plutarch*, Vol. 3; *Haines's Marcus Aurelius*; *Fairclough's Virgil*, Vol. 1; *Nixon's Plautus*, Vol. 1; *Miller's Ovid's Metamorphoses*, 2 volumes); (J. W. Cohoon, *Rhetorical Studies in the Arbitration Scene of Menander's Epitrepontes*); (H. M. Hubbell, *The Influence of Isocrates on Cicero, Dionysius, and Aristides*); (C. A. Manning, *A Study of Archaism in Euripides*); (Harvard Studies in Classical Philology, 27).—Sept. 21, *The "Scrap of Paper" in Aristophanes* [Ach. 307 l.], W. R. Riddell; (John Burnet, *The Socratic Doctrine of the Soul*).—Sept. 28, *Goliardic Poetry* = (The *Cambridge Songs: A Goliard's Song-Book of the XI Century*, Edited by Karl Breul).—Oct. 5, (A. H. Weston, *Latin Satirical Writing Subsequent to Juvenal*).
- Poetry Review—Sept., *New Songs of Sappho*, Translated by J. M. O'Hara.
- Quarterly Review—July, *The Trojan War*, J. R. Bury = (Walter Leaf, *Troy, a Study in Homeric Geography; Homer and History*); *The Last Days of Pompeius*, J. P. Postgate = (John Masefield, *The Tragedy of Pompey the Great*; René Pichon, *Les Sources de Lucain; Lucanus De Bello Civili, tertium editit C. Hosius*).
- Revue Hebdomaire—June 3, *Démosthène et les Athéniens*, Henri Welschinger.
- Spectator—May 20, *Caesar and the Germans*, R. N. Pearson.—May 27, *The Roman Empire* = (G. F. Young, *East and West through Fifteen Centuries*); *The Prime Minister*, C. B. [Vergil, *Aen.* 10.693 ff.].—July 1, (W. Rhys Roberts, *Patriotic Poetry, Greek and English*).—July 8, *Plautus on the War*, H. C. [Mül. Glor. 222 ff.].—July 15, *Homer in English Hexameters*, B. Q. Morgan.—July 22, *Latin Tags and Modern Problems; Antiqui Tempora Veris* = (H. G. Rawlinson, *Intercourse between India and the Western World, from the Earliest Times to the Fall of Rome*).—July 29, (The *Clouds and The Wasps of Aristophanes*, with Translations, Introductions, and Commentaries by B. B. Rogers).—Aug. 12, *Style*, W. D. LeSeur [Mart. 10.46]; *New Volumes in the Loeb Library* = (Pliny's *Letters*; Apuleius, *The Golden Ass*; Pindar; Hesiod and *Homeric Hymns*).—Aug. 19, *Aristophanes, Hunter Smith* [Gallipoli frogs].—Aug. 26, *Cromer Greek Prize*.—Sept. 2, *The Study of Greek, Recluse*.—Sept. 9, *The Empire and the Land*, Herbert Warren [Vergil and T. C. Williams's translation].—Sept. 23, *Lucan on the War*, H. C.—Sept. 30, *Adhuc sub Iudice, A "Briton"*; *The Study of Greek*.
- Times (London) Literary Supplement—May 19, *Pindar in English* = (Sir John Sandys, *The Odes of Pindar*, Loeb Class. Lib.).—June 2, *Manilius and "the Blonde Beast"* [4.711], *Natus sub Geminis*.—June 9, *The Apostle of the Germans* = (Willibald, *Life of St. Boniface*, Translated by G. W. Robinson).—July 14, *Greek Thoughts* = (Love, Worship, and Death: *Some Renderings from the Greek Anthology*, by Sir Rennell Rodd).—July 21, *War Elephants in Antiquity*.—Aug. 4, *War Elephants in Antiquity*, A. H. T. Clarke.—Aug. 11, *Ovid and Germany*, J. P. Postgate.—Sept. 8, (B. C. Rider, *The Greek House*); *Germanicus on the Germans*, T. G. Jackson.
- Times (London) Educational Supplement—July 4, *Classics and Science*, A. C. Headlam.—Aug. 1, *Classical Sixths*, J. F. Roxburgh.
- Times (London) Weekly Edition—June 16, *A Poem Newly-found by Sappho*.

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